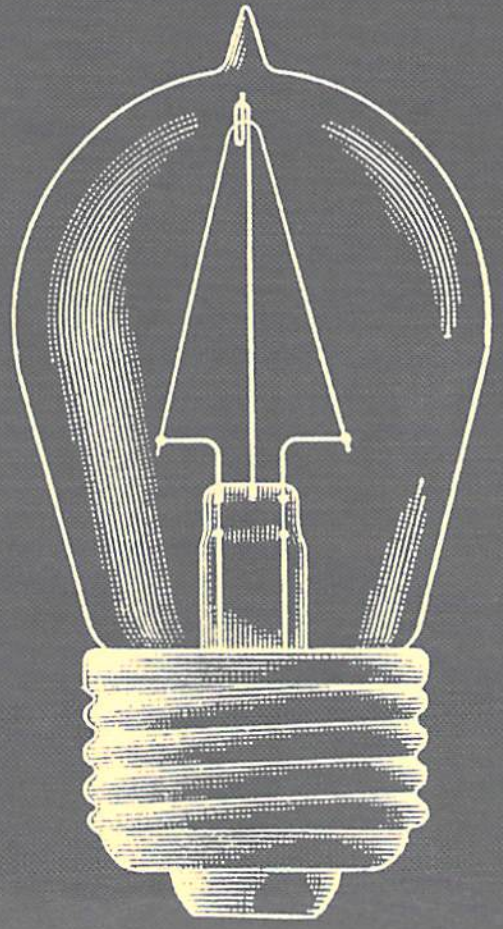
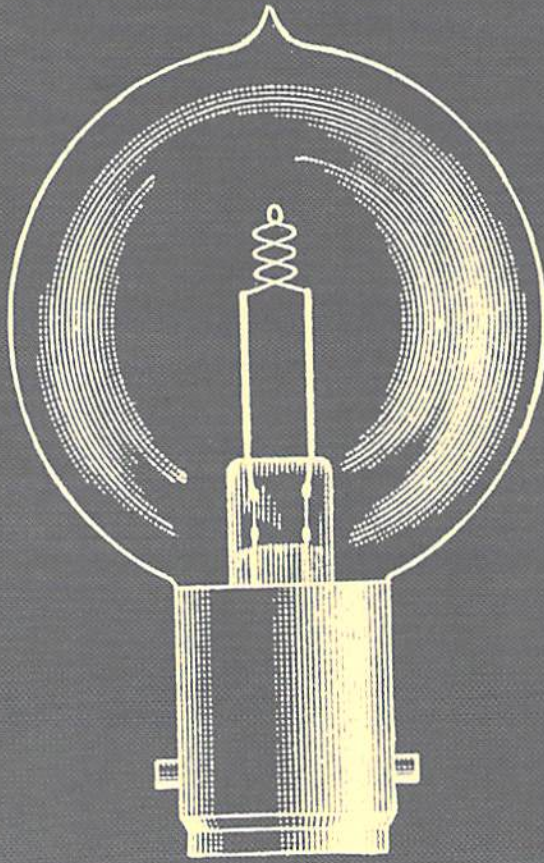
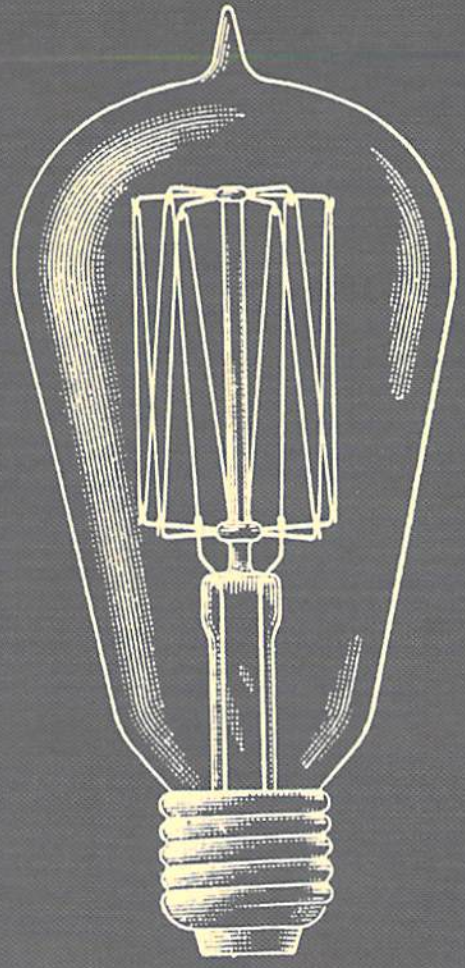
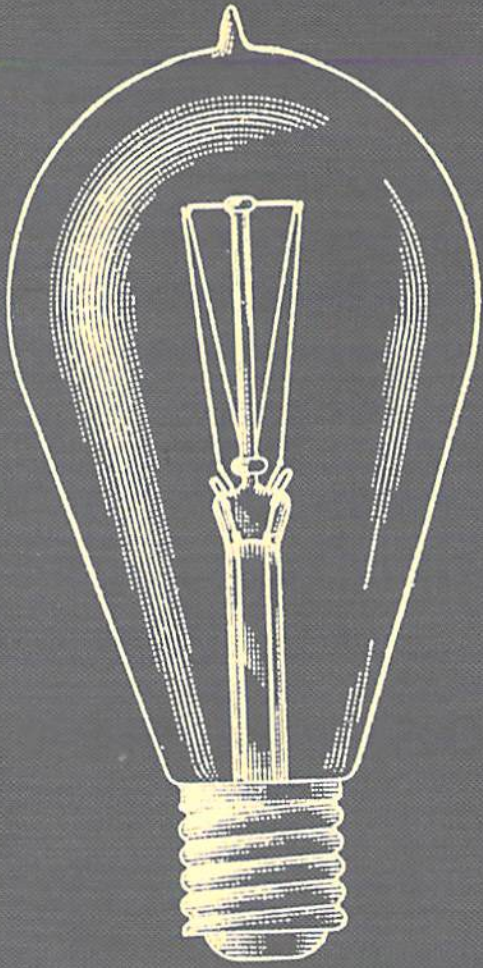


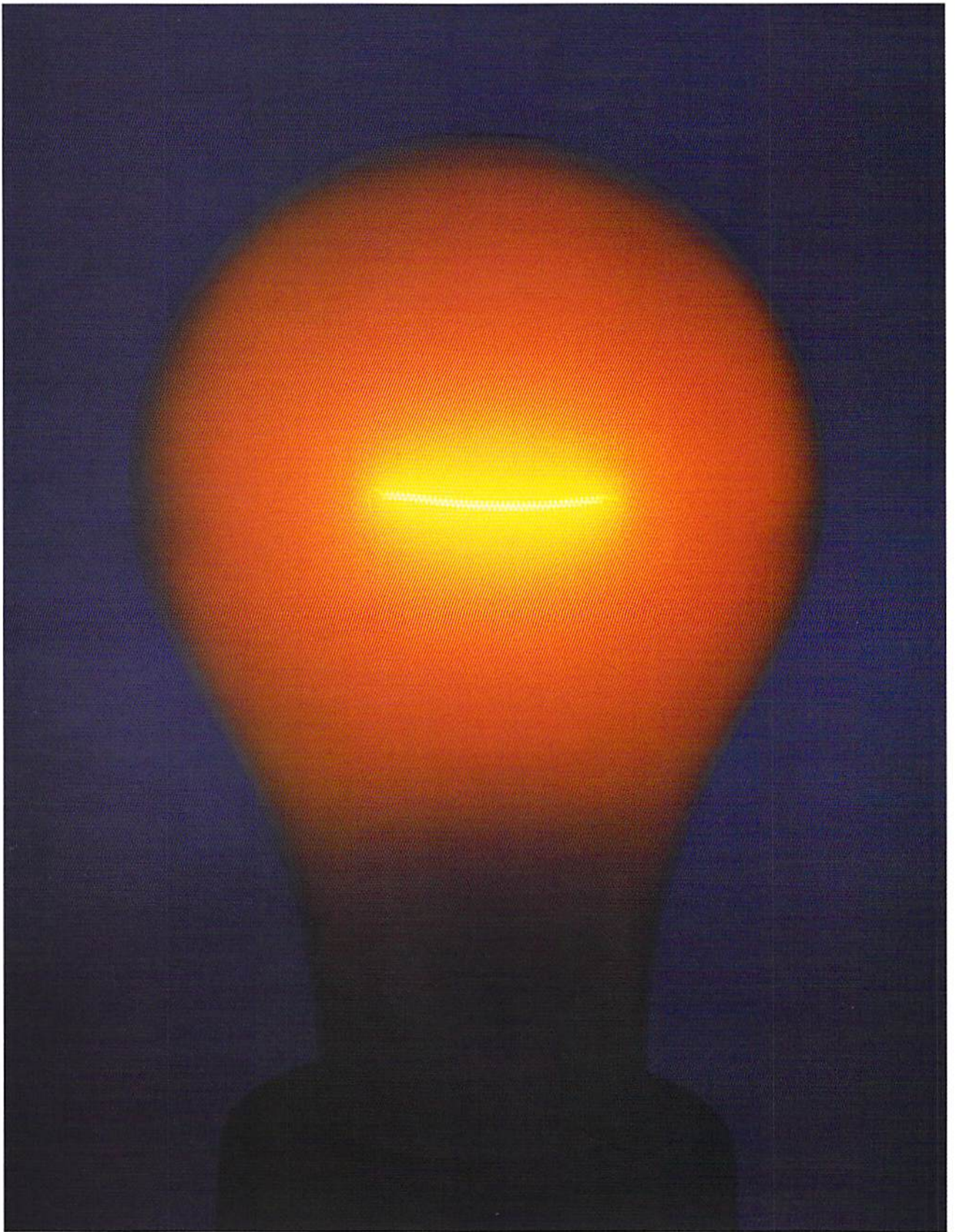
VISUAL AND PERFORMING ARTS

VOL 6 : NO 2

2wice

GLOW







LIGHT SABRE

PHOTOGRAPHS BY
MAX BECHER AND
ANDREA ROBBINS

Darth Vader

Han Solo

Princess Leia

Yoda

Bobba Fett

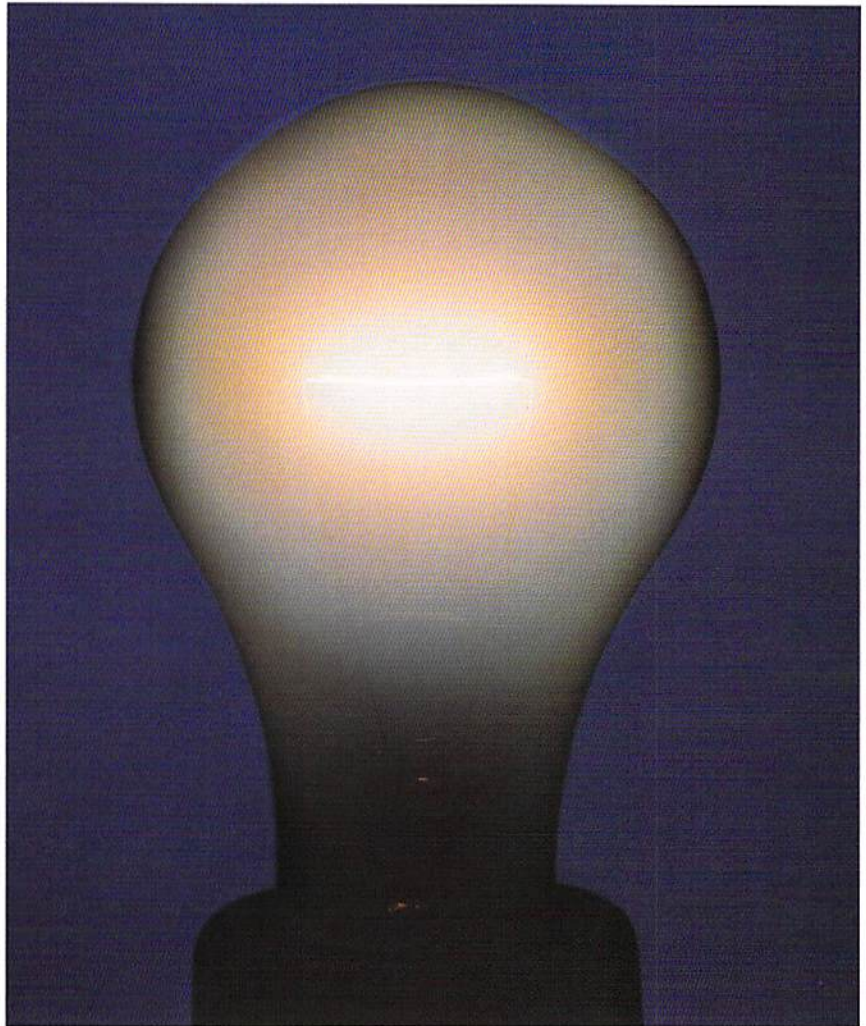
Chewbacca

In each image, the *Star Wars*™ figure on the left is from the late 1970s and the one on the right is the reissued 1997 version.

Digital prints

All photographs courtesy of the artists and Sonnabend Gallery

When you watch early *Star Wars* films the special effects of the original productions look sweetly primitive in comparison to the *Star Wars* of more recent vintage. This transformation is evident in a series of photographs by the artists Max Becher and Andrea Robbins, which pair action figures from earlier *Star Wars* films with more contemporary versions. What is displayed so well in these images is the cultural preoccupation with an increasingly articulated and strong body type. Darth Vader is distinctly more menacing, owing partly to his lengthened cape but also to the more deliberately militaristic and technological matrix through which the toy has been imagined. Yoda has undergone a transformation from a kind of eunuch-sage to a warrior; Chewbacca's wiry, hairy self is pumped and coiffed into a totally new kind of creature, heavy-lidded and fierce. In their objective, analytical approach, these images recall the work of Becher's parents, Bernd and Hilla Becher, whose gridded photographs create typological studies of vernacular architecture. Becher and Robbins suggest a way of using the camera to subtly excavate the darkness in plain sight.



JUST BULBS

PHOTOGRAPHS BY
AMANDA MEANS

Light Bulb 00050C, 2001

Light Bulb 00010C, 2001

Light Bulb 00027C, 2002

Light Bulb 00029C, 2002

Light Bulb 0016C, 2001

Light Bulb 0019C, 2001

Light Bulb 0060(C), 2002

Light Bulb 00062(C), 2002

Light Bulb 0017C, 2001

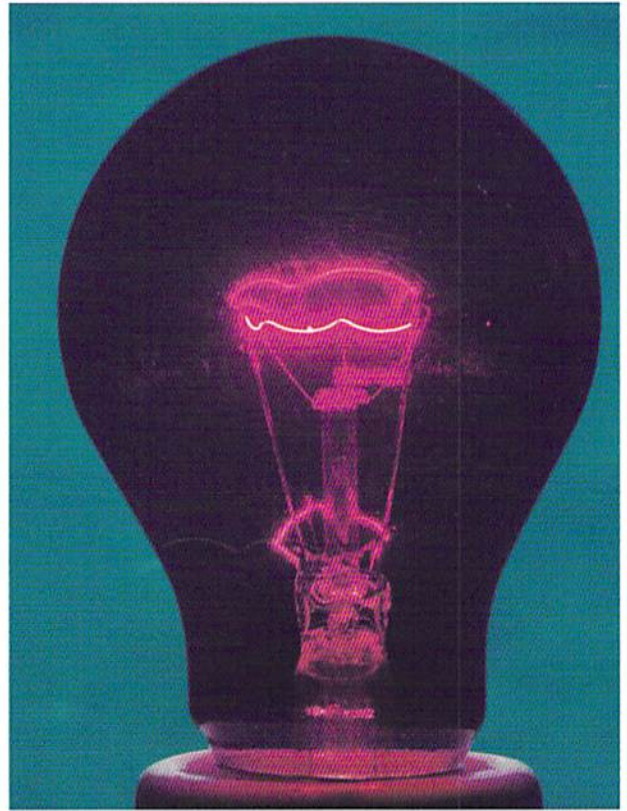
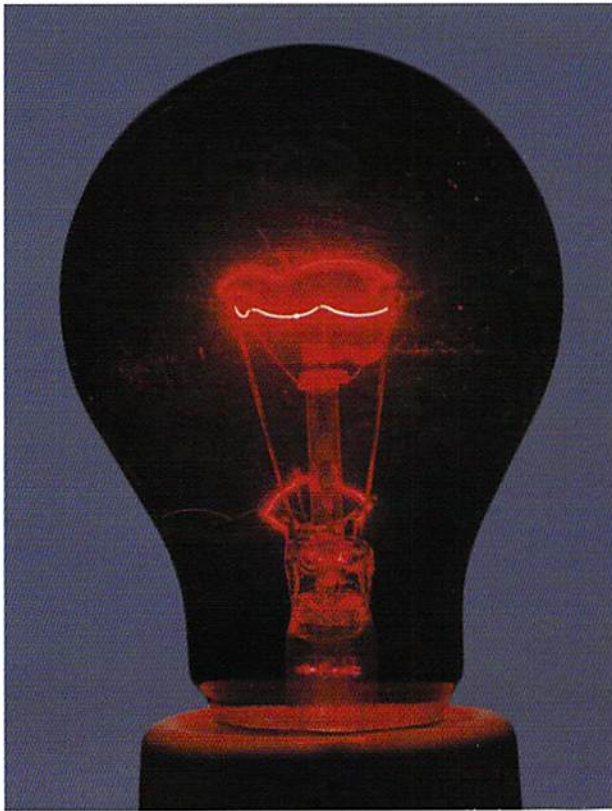
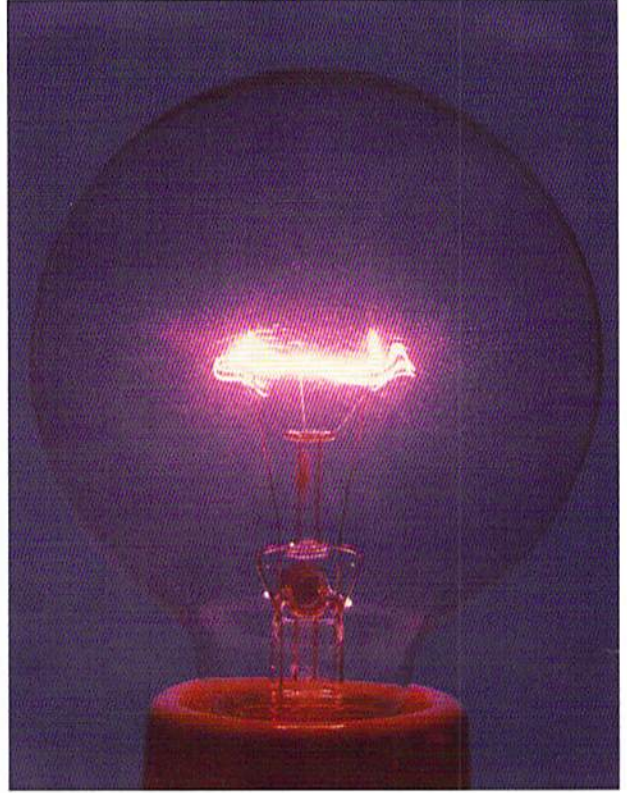
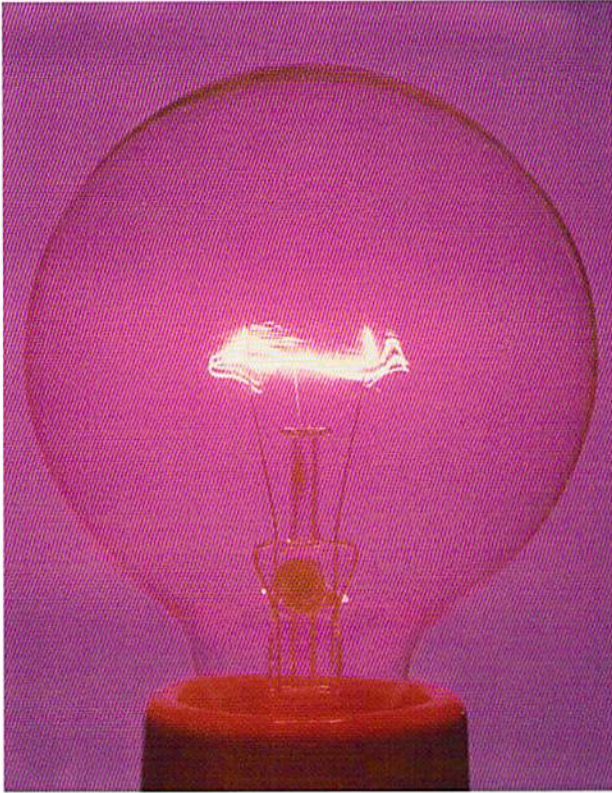
Light Bulb 0018C, 2001

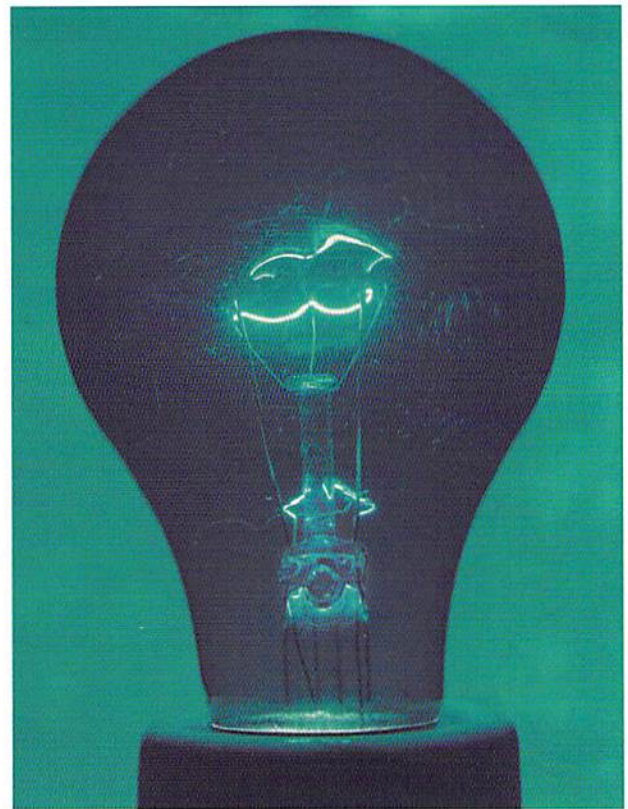
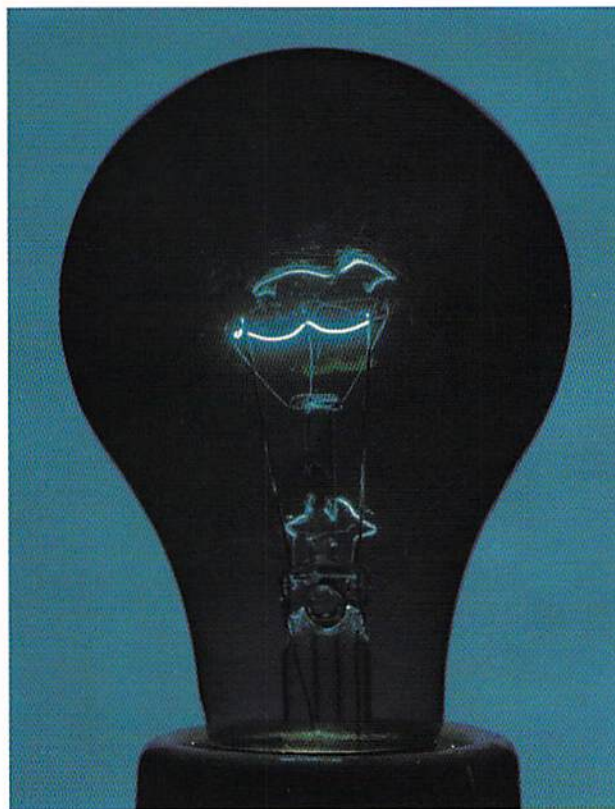
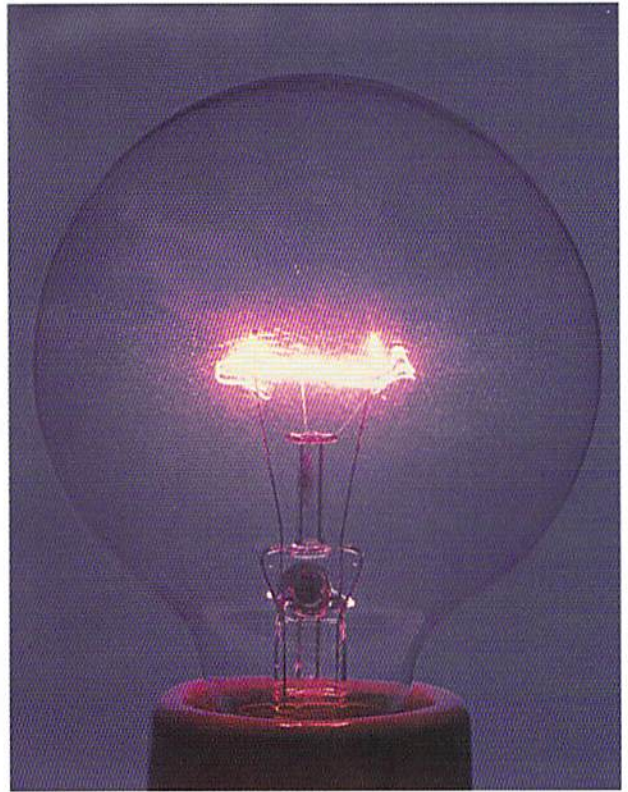
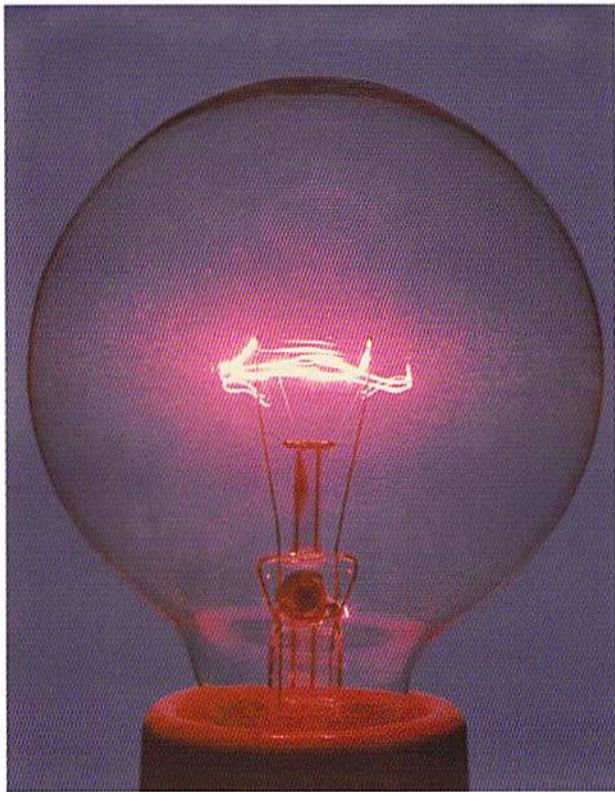
Color polaroids

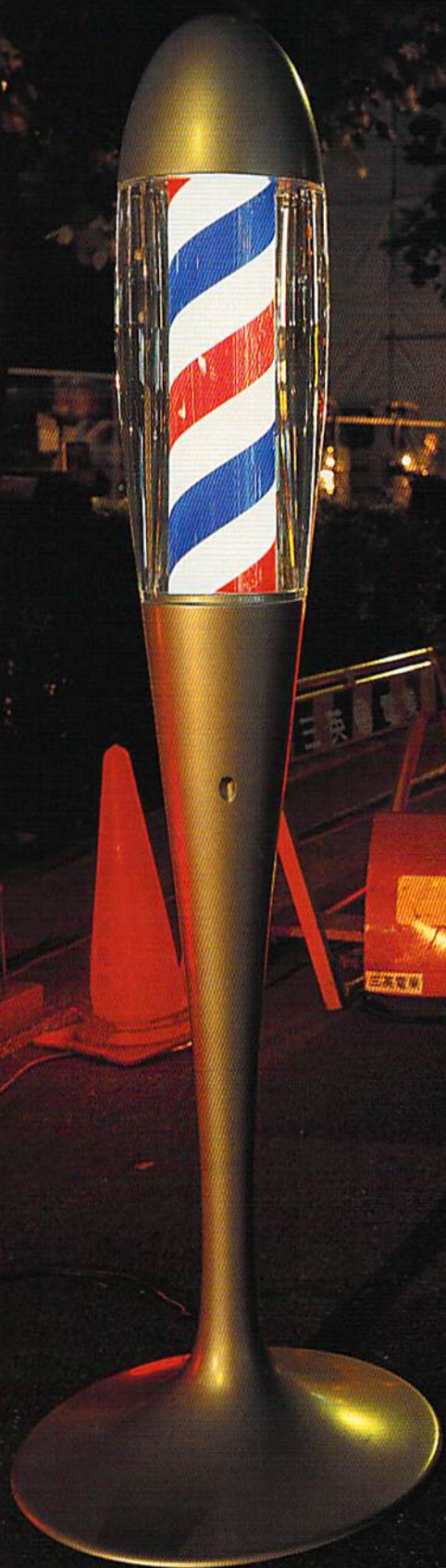
All photographs courtesy of the
artist and Ricco/Maresca Gallery,
New York

Amanda Means' photographs of light bulbs possess the straightforward elegance of a scientist tracking an eclipse. They reach back into the history of photography with their focus on objective beauty, but they also court a deadpan humor. While various "masters of light" coax subtleties from camera, film, and paper, Means bluntly positions the bare bulb and flips the switch. Of course there is more to her method than that, but part of the power of these images is their simplicity. As if conducting a classic interrogation scene in a spy movie, she shines the lamp in the camera's eye and demands that it tell the truth—but this time about the lamp itself rather than some secret plot.

Means foregrounds the anthropomorphic character of the bulbs by using color to establish a kind of personality for each. When they are seen in a series, the viewer grows attuned to the variety of graphic signatures in the bulbs' filaments, tracking them as a clue to the "expression" of the bulbs. Some look hazy and bloated with color, others sharp and menacing. Chromatically, Means seems to revel in the totally artificial hues of electricity, celebrating the absence of anything naturalistic. With their large scale and closely cropped format, the photographs situate themselves as a form of portraiture: this mixing of codes imbues their subjects with valences of emotional expression that we are unaccustomed to seeing in inanimate objects. J. ABBOTT MILLER







理髪
ヤング軒

200
M先

電気工事
中

歩行者
歩道